In the World of Music and Musicians



Richard Strauss, Composer, In Profession and Practice

When He Is and When He Is Not a Programmatist; The Family Group in His "Domestic Symphony" and the Red-Haired Lady in "Don Juan"

By H. E. Krehbiel

In to the tune of 'Green Sleeves.'"

Inherent in his nature, however, is the showman as developed by the

he same device to irritate popular in- of that, terest and curiosity. The device was as Tho Family Group in obvious "as a nose on a man's face or The Lomestic Symphony a weathercock on a steeple," but it When the "Sinfonia domestica" was

A Program Composer ays appeared from some pen, obviousempanied, provoked or evoked the to contradictory comments of uncles is also some so-called love music) he eligatful of his symphonic poems, Eulenspiegel's Merry Pranks," parents.

How the Understanding of Program Music May Be Helped

the ged his religion and lost his um- For a Composition

sculty, sometimes rudely and yulgarly. of an entire volume on the supposed pine will be assisted by Josef Stopak, sometimes with a transfiguring power analogies between colers and musical violinist, and Leo Berdichevsky, planist.

that belongs only to transcendent talent "I would have sworn his disposition or adhers and teep place together than the Hundreth Psalm to the tune of 'Green Sleeves."

Inherent in the transcendent talent in the development of his work, helping himself along when the process threatens to go lame with his intellectual or reflective ability.

"O jest, unseen, inscrutable, invisible as nose on a man's face, or a weathercock on a steeple!"

-Two Gentlemen of Verona: II, 1. We have heard, we think, all of Rich- knows how to make his wares talked and Strauss's orchestral music from his about and is not overscrupulous in his symphony in F, which was performed in use of methods. He does not hesitate New York as long ago as December 13, to proclaim a good opinion of himself. 384, down to his "Alpine" symphony. evidently believing that only rascals We have heard the earliest, as well as and ragamuffins are modest, and that the latest, of his symphonic poems, in "whosoever bloweth not his own horn which he departed from the esthetic the same shall not be blown." He derinciples which he followed in his clares himself to be the hero of his rst symphony, his serenade for wind own glerification of heroism by quoting instruments and his sonatas for piano-lorte and violencello and pianoforte and horn and followed the lead of Liszt into the programmatic field, For generation we have observed how trine that the world wants to be humrith each production he has employed bugged; we have evidences in plenty

served, it accomplished its purpose, about to have its first performance, on The late Mr. Makler saw its efficacy his first visit, eighteen years ago, Mr. and adopted it; the present Mr. Casella Strauss told Mr. Richard Aldrich that s stretching his legs in an effort to it was not to be heard as program slant his shoes in the footprints of his music, but as music, pure and simple. Yet a year before he had told an English writer that the symphony was de-

when it had its first production in Co-ogne, he wrote to the conductor that e could not provide him with an ex-lanatory commentary and added that features, a discussion concerning the Dr. Strauss's remark to the newshe were to give verbal expression to relative merits of hot and cold water paper writers who interviewed him the rested to him they would seldom suf- baby's naughtiness, punishment and that programs (by which we mean ce for the public and might even oc- sleep (perhaps some fancies heard analyses of the poetical or emotional asion offense. All that he was willing more and unmentionable things, such contents of a composition) are not necas Dr. Strauss hinted at in his letter essary to the understanding of music about "Till-Eulensplegel," and others is sound and incontrovertible so long e hero of the old tale, whom readers plainly intended to be published in the as music remains within the bounds dold English literature know as Owl-lier"—the music which proclaims the class, and intimate that the hearers

and put between their teeth. But when the inevitable programmatic analysis appeared the commentator, with the composer's help, invited the public to proposer's help, invited the public to promptly given the composer's assurance with the mind's ear Till smashing that ac wishes the three principal that he wishes the three principal to the programmatic analysis trained in the devices of composers. Given a title like "A Domestic Symptony," given the composer's assurance that he wishes the three principal to the programmatic analysis trained in the devices of composition, even in the realm of absolute music, for which a susceptible Ava from "Linfant Prodigue". Debugy hearer will not construct some kind of a program, if no more definite than the recognition and the realm of absolute music, for which a susceptible of a program, if no more definite than the recognition and the realm of absolute music, for which a susceptible of a program, if no more definite than the recognition and the recognition rockery in the market place, making that he wishes the three principal is made us of joy and sorrow, contentthemes of the symphony to be taken as ove, receiving the mitten, mocking a
took, receiving the mitten, mocking a pair of pedants and coming to a bad symbols of the members of the house-hold, given the notion that a figure based on the themes is a controversy Beethoven's C minor symphony is in-(a quarrel, if the fugue be made sonorous as the crack of doom), and it is It is easy to recognize the purposes possible for the fancy of the hearer to of a writer of program music if a supply a program to this composiistener for one reason or another is tion. By no stretch of the intellectual it one with him in the association of conscience can it correctly be said that counterpoint harmony and orchestradeas. For example: Let it be under- these things are the contents of the stood that the tune of "Rule, Bri- music, however, and by no stretch even he shows himself a master musician, tannia" (or, better still, Sullivan's tune of a carefree and irresponsible imagito Gilbert's "He is an Englishman") nation can the subject of the quarrel, but when he sings his melodies, as he to Gilbert's "He is an Englishman") nation can the subject of the quarrel alone of living composers, can sing. At 8:15 p. m. violin recital by John that his Protestantism shall be extended by both. In the program notes a baby's bath. In the program notes of Mr. Gilman we were told, on the authority of a London analyst, that the Established Church; that an undulating thority of a London analyst, that the core of his symphonic poems, when he shall be a symbol of an Englishman; symbolized by the fugue be said to be hat his Protestantism shall be ex- a baby's bath. In the program notes movement and a rhythmical chug-chug fugue was a discussion of the child's one of his symphonic poems, when he shall mean a trip across the Channel; future. It might equally well be of provides relief from the perplexities in a Gregorian missal melody shall give the infant's misbehavior indicated by the technical pursuit of a theme shall embodiment to Roman Catholi- the unsavory sounds which preceded has involved him by raising a simple in the control of the control o ism; a monotonic phrase stand for a and followed the interval of serenity homophonic tune of a folksong chartick and the same phrase gradually bounded by the seven bells of evening acter and letting his orchestra sing it

claims them entirely for the sake of excusably milible? Felix Mottl asadvertising, or, as his countrymen sured the writer of this article that distinguished violinist from Europe. advertising, or, as his countrymen sured the writer of this article that would say, Reklame. This conviction Strauss had once asked him if he had. The program will open with Brahms's at been bred in us because in all his not noticed that one of the three sounts in D minor, Op. 198, for pisno wor's the genuine musician, the purely women supposed to be delineated in his and violin and close with Beethoven's musical creator, is so largely and so "Don Juan" had red hair, and when anpersistently dominant. What we mean swered in the negative had said that Graveure will sing a group of five or using devices which are more or then he must have failed in his effort, less extraneous to music as music is for he had fancied that everybody could recognize that. For ourselves, we are that he proceeds in his creative work recognize that. For ourselves, we are schubert, "Röslein, Röslein" and auch as Carpani tella uz Hardn con- frank enough to confess that we do not "Schöne Wiege meiner Leiden," Schulessed to him that he proceeded. The recognize anything in "Don Juan" ex- mann; "Orpheus," Schubert. original conception is purely musical; cept a glowing piece of music in which and the means by which they may be lated, consciously or unconsciously, Feeder Chaliapine's Concert developed and employs his skill, in- from Liszt's "Tasso" has been magnifi- sian basso, will make his first appearcounty and learning (acquirements in cently wrought out by a master of ance on the American stage in fourwhich he is peerless among latter-day contrapuntal construction and orches- teen years at the Manhattan Opera musicians) in their treatment. To tration. What we conceive to be the House this evening at 8:30. Follow-

акера рното боркало lineative of a day in his own life, was tones? We do not believe that he Whenever we read of the appearance autobiographic in a sense, and that its holds to any such conviction himself, or that he expected Mottl to take his baby. Before meeting Mr. Aldrich he query seriously. On the contrary, we emposer did not wish to have it list- had gone further in conversation with believe that when he makes such prened to as programmatic; that is, de- some of his friends, had, indeed, told posterous claims for his music, he does ineative of external things, descrip- them they might look or listen for a so only to provoke comment and wrap ive of incidents, but as music, pure game of skat in the slow movement it about with an atmosphere of oracuand simple. He protested against ana- and in the last hear a controversy be- lan mysticism. We think, modestly and stical notes accompanying its perform. tween papa and mama concerning the with the humility which is becoming in sace, but shortly afterward there alproper temperature of baby's bath, the presence of so great a musician, ways appeared from some pen, obviousinto the autograph score saw there was with his tongue in his cheek, and written indications that the composer that there was not much difference in had not only delineated papa, mama his posture, when, after a performance aposition of the composer's purposes, and not only define ated papa, mamailing posture, when, after a performance or the train of thought which had ac-

as a medium of matutinal ablutions, a day after his recent arrival in New York mass, and intimate that the hearers might note in the music that the requestion moods and something more of the moods and something more of the month in mediately preceding the republic guess at the rest, or, as he put it, had put between their teeth. But when the inevitable programmatic analysis supported the composition and the composition of the most of the devices of composition, even in the realm of absolute music, for which a customer with the music which proclaims the enunciated an equally sound principle when he said in effect that a program will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music, for which a customer with the music which proclaims the enunciated an equally sound principle when he said in effect that a program will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music, for which a customer will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music, for which a customer will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music, for which a customer will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music, for which a customer will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music, for which a customer will not mar good music nor make bad. Programmatic titles and inscriptions have their uses, and there is no great composition, even in the realm of absolute music for which a customer will not mar good music nor make bad. is made be of joy and sorrow, contentor attaining, the contest between the real and the ideal. In this sense finitely more cloquently programmatic than "Heldenleben" or "Also sprach Zarathrustra." It is not when Strauss involves himself in the intricacies of tion, for which his alleged programs

quicken his fancy he associates them content of the composition is, however, ing a long-established custom with Mr. with experiences, or pictures, or incl- inconsequential. What is of conse- Chaliapine no set program of his conents conjured up in his wind at the quence is embodied in the question; cert will be made until the hour of the "atset of his work or in its progress. Does Dr. Strauss believe that it is concert, at which time Mr. Chaliapine Having a truly marvellous gift for within the capacity of music to de-ranamitting all kinds of phenomena lineate a red-headed woman or to call from his repertoire of over seventyhto musical tones, he employs that up the vision of one even with the aid five songs, from the stage. Mr. Chalig-



Programs of the Week

Sophic Brackar, contrained or over view).

Acolian Hall, 9 m.

Aco Carnegie Hall, 3 p. m. Song recital by Sophie Braslau, contraite:

Town Hall, 3:80 p. in. Concert by the Society of the Friends of Music:
Overture—"Genovava" Solutinant Cantara No. 168, CGott soil allels mein

stick and the same phrase gradually bounded by the seven bells of morning which spreading into a chord of harmony like a canopy—take all these things for granted and he would be a witless complete, in the morning which is reflected into the patently realistic portions of the twittering of patently realistic of the score and were of a kind war of the core and were of a kind were going to be the old German folk. Sometimes we wender whether Richard by the infention and less his un
The professes to be.

The professes to be the core and were of a kind of the late Sir Herbert in concept to the late Sir Herbert in the patently in the professes to be.

The professes to be.

The professes to be.

The professes to be the core and be were bells of morning which and the seven bells of evening and the seven bells of evening and the seven bells of evening and the seven bells of morning which with losty, unaffected joyfulness, For cital by Sanath and Captions and Many moods, certification of the patently realistic portions and many moods.

The professes to be the core and were of a kind of the patently realistic portions of the seven bells of morning which with losty, unaffected joyfulness, For cital by Sanath and Professes to be.

The professes to be the core and were of a kind with losty, unaffected joyfulness, For cital by Sanath and Captions and Many moods.

The professes to be the core and were of a kind with losty, unaffected joyfulness, For cital by Sanath and Captions and Many moods.

The professes to be the core and were of a kind with losty, unaffected joyfulness, For cital by Sanath and Captions and Many moods.

The professes to be the cold German folk and the patently realistic portions and many moods certainty and the seven bells of with losty, unaffected joyfulness.

The p

Feodor Ivanitch Chaliapine



Who will appear at the Manhattan Opera House this evening

Monday

Schubach

Lavel Wilhung: Hr Le's

Rayes

Strawmant

Chopia

Lizat

Thou Art an Acgel Earthwase

Piano recital

Piano recital

Besthoven

Besthoven

Schubach

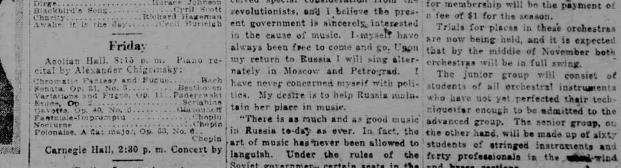
The Wind Plower

The Great Awakening

To a Violet

Nature's Hollday

Carnegie Hall, 8:20 p. m.



Art the Only Politics of Feodor Ivanitch Chaliapine

Famous Russian Bass to Sing Here Again After Fourteen Years' Absence; Disclaims **Political Interests**

By Katharine Wright

other countries.

art. His voice comes first. A slight rubles.

health. Wishing to keep his lines for fuel.

the operatic stage, he has reduced his Returning, Chalispine remarked upon

Carnegic Hall, 8 p. m., piano recital y Elly Ney:

All Chapin Program.

All Chapin Program.

Schumann-Liszt his friend and former schoolmate Serge (First performance) his friend and former schoolmate Serge (Rachmaninoff, whose home he visited immediately upon his arrival in New York. The Russian singer is surrounded by valets, secretaries, manninght, At the time, the restaurant was rounded by valets, secretaries, manninght. At the time, the restaurant was rounded by valets, secretaries, manninght. these functionaries, before being admitted to his presence. Without the proper password, entrance is barred.

A Russian friend having kindly vol-

unteered to make the appointment for Challapine's Art in Concert who speaks only his master's tengue. "Even those of us who have a slight When he disappeared to announce the knowledge of the Russian language Acolian Hall, 3 p. m. Second violin visit our troubles began. A formidable were very glad to forget it elderly man entered the room from the ourselves up to the sheer

City College, 4 p. m. Free organ still demurred. recital by Samuel A. Baldwin: "But Chalispi "But Chalispine is not in a position singing since he left us in 1914.

we were told.

Prelude in D major, Op. 25. Chorin moments. Then came Challapine, himRegional lacours Town Hall, 3 p. m. Piano recital by cold accounting the composity discounting the comp

Back violent emotions and many moods, cer- may have four important arias to sing,

In some respects Challagane recans the highest the personality of the late Sir Herbert literature of a g is so rich and varied.

Braining Beerbohm Tree. He has the English "But wheth in concert or opera, thus the personal and an analysis of seeming absent-minded that I sing we is my sole preoccupations." Previter netor's way of seeming absent-minded that I sing me is my sole preoccupaness, when in reality no detail of a tion?" he couch fed with a smiling "Au etchanical conversation escapes him. But he is revgir." American Orchestral Society

Announces Training Classes

Hageman

Horars Johnson Ceived special consideration for membership will be the payment of revolutionists, and I ballege the presn fee of \$1 for the season.

Trials for places in these orchestras in the cause of music. I myself have are now being held, and it is expected

Soviet governmen, certain seats in the and bress sections.

opera houses of Petrograd and Mos-Feodor Ivanitch Chaliapine, the cow are free to the public. There are stalwart Russian bass, who will make also free performances for the army, his first appearance here in fourteen but all who are known to possess suffiyears at the Manhattan Opera House cient means to pay must pay."

this evening, does not concern himself At this point a Russian unit of the with the politics of his own land or of Rod Cross, headed by Mar Rabinoff. was announced, and Chalispine disap-"The art and beauty of whatever peared momentarily. In his absence country in which I happen to find my- his valet supplied bits of information self and, above all, that I sing well- about the high cost of living in Rusthese are my preoccupations, my only sia. For example, a 1,000-ruble note politics," he said the other day, when is the smallest paper money printed seen in his rooms at the Waldorf- A suit of clothes costs 1,000,000 rubles: a pair of shoer, 250,000 rubles; a scarf. Chaliapine, in fact, is a slave to his 5,000,000 rubles; a pound of beef, 7,000

cold and the doctor is instantly sum- But if one is so fortunate as to moned; the singer keeps to the house possess gold, five gold rubles will purfor days in order to be in perfect con- chase the article which would otherdition for a forthcoming appearance, wise be sold at 250,000 rubles in paper He permits no engagements to inter- money. When times were hardes: fere with the preservation of his artists received their fees in food and

For a time it looked as though the former visit. He is at home here. Disthe growth of New York since his interview would not take place, that liking the formality of large hostelries would be a case of "Hamlet" with he is fend of gathering his friend Hamlet left out. For Chaliapine is in-accessible, almost as inaccessible as One of these, a certain restaurant in agers and well-meaning friends, who seek to protect his privacy. Visitors, even those with a professional mission, must submit to a rigorous question- across the street, where in the fover naire, applied by one or another of hang two portraits of the singer whose

the interview and to act as escort and Chaliapine's recent concerts in interpreter, we got as far as the London were praised by the English singer's drawing room unmolested. The press. (Among others who wrote door was opened by Chaliapine's valet, about his singing. Ernest Newman

ment."

On being assured that an appointment had already been arranged, he was as wonderful as ever; it really seemed as, if we had heard no rea

Thereupon the singer's friend of to the weaving of that wonderful many years who had arranged the interview, with no intention of having every phrase, is modeled upon the Sunday

Town Hall, 8:30 p. m. 'Callo recital by Katherine Bacon:

Acolian Hall, 3 p. m. Concert by the Kew York Symphony Society:

Yes York Symphony Society:

Town Hall, 8:30 p. m. 'Callo recital by Katherine Bacon:

Display by Katherine Bacon:

Ocear Franck-Hauer Kreiseriana, Op. 10 (Bight Fantasinas)

Kreiseriana, Op. 10 (Bight Fantasinas)

All of the eighteenth century, Orientale

Somatile

Somatile B. Levenson La 310 aux convent do fin the belonsy ber, only to emerge with the news that variety of shading of a great instru freedom of line and the infinite

Fantaists, C. minor. Morest Frentaists, O.S. 17. Schumann Folotaise, Op. 23. No. 23. Etade, Op. 24. No. 25. Etade, Op. 25. No. 25. Etade, Op. 26. No. 27. Like Ivan Turgeniev. Like Ivan Turgeniev. A "Gentle Giant"

A "Gentle Giant"

Neil; Les Berocaux; Adeu; Fieur John Faure home," he said, "but artists have reThe Epituph of a Butterfly, Marion Bauer ceived special consideration from the for membership will be the payment of Civil Scott and Links and Li

always been free to come and go. Unon that by the middle of November both

Chopin "There is as much and as good to the other hand, will be made up of sixty in Russia te-day as ever. In fact, the the other hand, will be made up of sixty Potonaise, A dat major, Op. 53, No. 6.

Chopin art of music has never been allowed to students of stringed instructents and Carnegie Hall, 2:30 p. m. Concert by languish. Under the rules of the forty professionals in the wind